

FACULTY OF MUSIC UNIVERSITY OF TORONTO

# Wind Symphony

MELVIN BERMAN  
Conductor

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SUNDAY, APRIL 8, 1990

2:00 PM

MACMILLAN THEATRE

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## PROGRAM

Siegfried's Rhine Journey  
from *Götterdämmerung*

Richard Wagner  
(trans. Lucien Caillet)

Fantasia (1983)

J. Scott Irvine

Canadian Folk Song Fantasy

William McCauley

The Day Columbus Landed Here

Lumber Camp Song

Oh Mary, My Love

Brave Wolfe

It's the B'y that Builds the Boats

Isabeau

Saskatchewan

Home on the Range

False Young Man

Land of the Silver Birch

Youp, Youp

Banks of Newfoundland

Vive La Canadienne

Citadel Hill

Symphony No. 1 (1977)

Claude T. Smith

I. Flourish

II. March

III. Lyric Song

IV. Toccata

\* \* \* Intermission \* \* \*

Symphony No. 9

I. Allegro

IV. Largo

V. Allegretto

Dmitri Shostakovich  
(arr. William Schaefer)

Three Dance Episodes

from the ballet *Spartacus*

I. Dance of a Greek Slave

Entrance of the Merchants

Dance of a Roman Courtesan

General Dance

II. Dance of Phrygia

Dance of an Egyptian Girl

III. Sword Dance of the Young Thracians

Aram Khachaturian  
(trans. D. Hunsberger)

Star Wars Medley

from the motion picture *Star Wars*

John Williams  
(arr. James Burden)

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TODAY'S CONDUCTOR

Professor **MELVIN BERMAN** has performed under the baton of such distinguished conductors as Charles Munch, Pierre Monteux, Georg Solti, John Barbiroli, and Sir Thomas Beecham. He held the position of principal oboe with the Montreal Symphony Orchestra for more than fifteen years, and taught at both McGill University and the Conservatoire de musique du Quebec. Prior to that, he performed as principal oboe with the Hartford Symphony Orchestra, New Orleans Philharmonic, Boston Pops, and Ballet Theatre of New York. Mr. Berman was a founding member of the Baroque Trio of Montreal and Pro Arte Woodwind Quintet, and has been a faculty member of the Inter-Provincial Music Camp and National Youth Orchestra. He has recorded more than fifteen albums on the Vox, RCA, CBC, Orion, Berandol and Octagon labels, and has made two award-winning films, *The Oboe Reed* and *The Oboe*. His articles have appeared in the *Double Reed Journal* and *Fugue Magazine* and, in addition, he has published several chamber music works and a transcription for winds of the Marcello *Oboe Concerto*.

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## NOTES

### **Siegfried's Rhine Journey from *Götterdämmerung***

**Richard Wagner  
(trans. Lucien Cailliet)**

Siegfried and Brünhilde have at last found each other. As the scene opens it is still dark. Siegfried must now go forth in search of the fate which awaits him. He rises to be off, rearmed with the godly wisdom which Brünhilde has bestowed upon him. Deep in the lower voices of the brass the awesome motif of Fate is heard predicting the fulfillment of the curse of the Ring and Siegfried's impending doom. Gradually, it becomes brighter as dawn finally comes. The music swells in ever increasing power, telling of Brünhilde and her love for Siegfried. Full day is announced by the challenging horn call of Siegfried. The music increases in intensity and emotion as Siegfried departs to face the challenge of his future. The music grows more calm. Siegfried has gone forth to his doom.

The finale to the present score is the accepted Humperdinck ending, approved and used by Wagner himself for concert performance.

### **Fantasia (1983)**

**J. Scott Irvine**

Scott Irvine is a graduate of the Faculty of Music of the University of Toronto. Considered to be one of Canada's finest tuba players, he is also rapidly establishing himself as an outstanding composer.

*Fantasia* was commissioned by the Scarborough Concert Band through the assistance of the Ontario Arts Council and was composed in 1983.

### **Canadian Folk Song Fantasy**

**William McCauley**

The *Canadian Folk Song Fantasy* was commissioned by the Ottawa School Boards for a televised performance on May 22, 1967 to commemorate the Canadian centennial year. With careful listening fourteen folk songs can be heard.

### **Symphony No. 1 (1977)**

**Claude T. Smith**

The Symphony opens with a fanfare-like sound in an allegretto moderato tempo followed by a march movement, opening with the bassoons playing the principal march tune. Following a trumpet and drum duet, the march develops a vigorous and pulsating pace of stirring proportions. The third movement, called Lyric Song, opens with large and sonorous chords. The melodic material is given a variety of scorings, including solos and a brass treatment in contrapuntal style. The final movement is one of energy and drive displaying the technique of the players. The work is brought to a thrilling close with the same chords with which the first movement opened.

## **Symphony No. 9**

**Dmitri Shostakovich**  
(arr. William Schaefer)

Dmitri Shostakovich composed thirteen symphonies. The fifth and seventh are his best known and are considered by most to be his best work. His greatest influences were Glazounov (his teacher), Mahler and Franck. In addition to his symphonies, Shostakovich composed ten string quartets, concerti, piano music, songs, choral pieces, ballets and an opera, "Lady MacBeth of Mzensk," which was premiered in Canada last season by the Canadian Opera Company. The ninth Symphony which is performed today exhibits his unusual ability to combine serious intent with a wry sense of humour. In the arrangement by Schaefer, movements two and three have been omitted.

## **Three Dance Episodes** from the ballet *Spartacus*

**Aram Khachaturian**  
(trans. D. Hunsberger)

Born in Russia in 1903, Aram Khachaturian has emerged as one of the Soviet Union's most popular composers. Although not considered by most to be of the calibre of his country-men, Prokofiev or Shostakovich, his music has found a niche in public acceptance because of its accessibility. Khachaturian's music is easy to listen to and always sounds familiar. His ability to evoke images with his music make him the ideal ballet composer. In his ballet, *Spartacus*, Khachaturian demonstrates this wonderful descriptive ability.

## **Star Wars Medley** from the motion picture *Star Wars*

**John Williams**  
(arr. James Burden)

The motion picture *Star Wars* has become a film classic with a cult following similar to that of *Star Trek*. A major contribution to the success of this film was made by John Williams, the composer of the musical score. Acknowledged as being one of the best film music composers in the United States, he is also a famous and successful conductor. He was chosen to take over the leadership of the Boston Pops orchestra after the death of its founder and conductor, Arthur Fiedler. The brilliant musical score composed by John Williams is full of high adventure and soaring spirits. Themes for each of the characters, written in the manner of leitmotifs, appear in a variety of permutations determined by dramatic action as the film unfolds.

-- Program notes by Melvin Berman

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## UNIVERSITY OF TORONTO WIND SYMPHONY

### Flute

Chenoa Anderson  
Patricia Clarke  
Lesley Duff  
Jennifer Hellen  
Martina Kurth  
Todd Skitch

### Oboe

Ka Lung Fong  
Heidi Postl

### E♭ Clarinet

James Petry

### B♭ Clarinet

Lorraine Adams  
Joanne Krzyszkowski  
Arthur Luck (Solo)  
Janine Short  
Filomena Silva

### Bass Clarinet

Linda Switt

### Bassoon

Christine Cardinal  
Aleksander Popovic

### Alto Saxophone

Keith Reid  
Lawrence Sereda

### Tenor Saxophone

David MacTavish

### Baritone Saxophone

Jason Arcega

### Trumpet

Jason Czuba  
Paul Kemerer  
David Malysh  
Lovene McCalla  
Gianpietro Posocco  
Kevin Turcotte

### Horn

Sharon Fisher  
Samuel King  
Darcy McFadyen  
Julia Yang

### Trombone

Patrick Brown  
William Carn  
Ross Harwell  
Dean Pattison

### Euphonium

Angelik Jones  
Cindy Young

### Tuba

Colin Couch  
Nicola Irwin-Childs

### Double Bass

Patrick McPhail  
Gregory Sheldon

### Piano

Jason Galamaga

### Percussion

Jason Galamaga  
Craig Hunter  
Richard Moore  
Morris Palter

### Timpani

Anne-Marie Borth

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**1989/90 PRODUCTION STAFF**

**Carl Morey, Dean**  
**Ron Chandler, Associate Dean (on leave 1989/90)**  
**Stephen Chenette, Acting Associate Dean**  
**Marnie Hare, Performance Division**  
**Fred Perruzza, Technical Director, MacMillan Theatre**  
**Jim Earls & Scott Thom, Technical Assistants, MacMillan Theatre**  
**Filomena Silva, Wind Symphony Manager/Librarian**  
**Joanne Harada, Public Relations Officer**  
**Ronda Rindone-Baird, Public Relations Assistant**

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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## THEORY OF THE EARTH

### CHAPTER I

#### THE EARTH AND ITS HISTORY

##### 1. THE EARTH AND ITS HISTORY

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##### 3. THE EARTH AND ITS HISTORY

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##### 5. THE EARTH AND ITS HISTORY

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### CHAPTER II

The Earth is a sphere, and its surface is covered by water. The land is divided into continents and islands. The continents are Asia, Europe, Africa, North America, and South America. The islands are scattered throughout the world. The Earth is divided into seven major regions: Asia, Europe, Africa, North America, South America, Australia, and Antarctica.

The Earth is divided into seven major regions: Asia, Europe, Africa, North America, South America, Australia, and Antarctica. Each region has its own unique characteristics and history. The Earth is a complex and fascinating planet, and its study is a never-ending journey.